

TRA

**multifamily and
residential**

STUDIO

TRA

THE TOTAL DESIGN
STUDIO

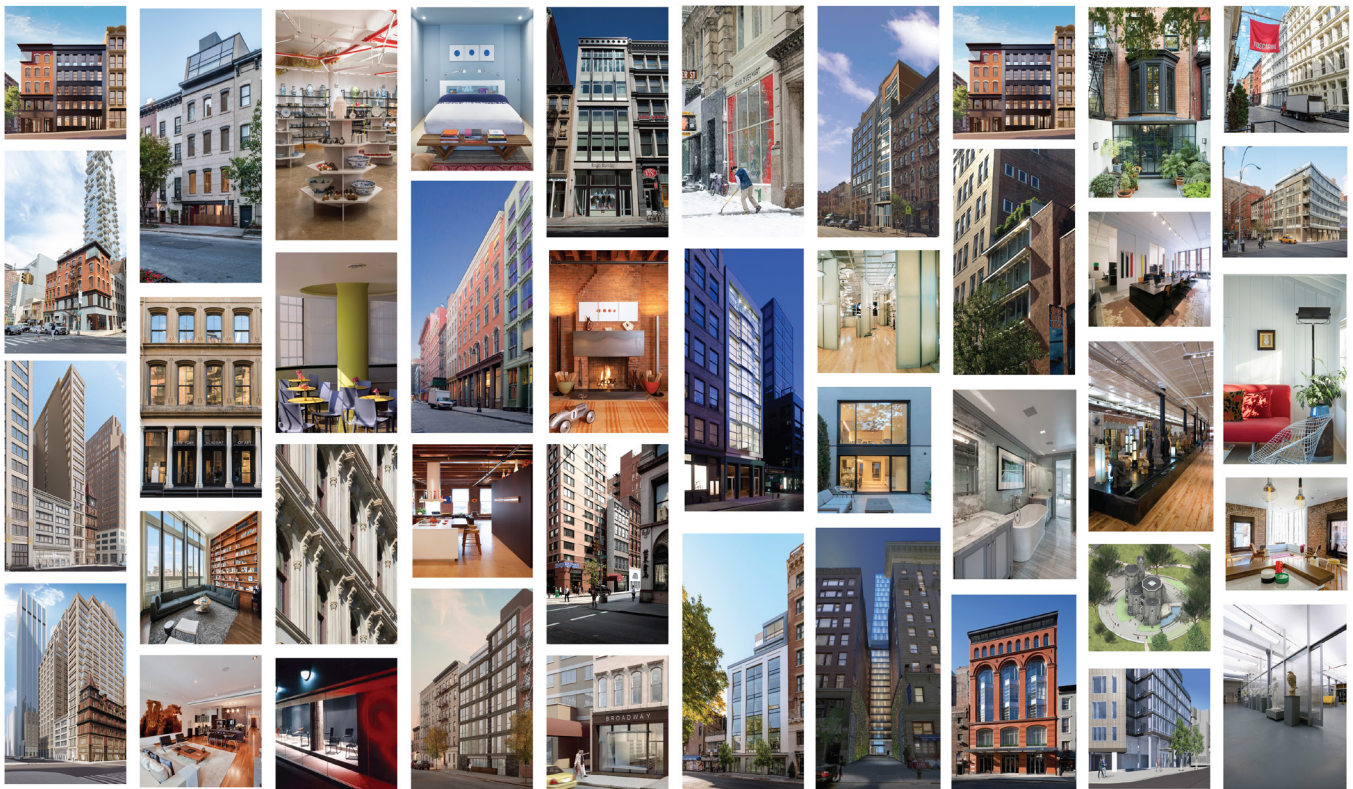
SELECT PROJECTS
RESIDENTIAL

MULTIFAMILY: We like to collaborate with open-minded forward-looking developers, we are experienced in new construction as well as in the regeneration of existing and historic structures in diversified contexts, from fringe areas to landmarked districts. Through intelligent zoning interpretations, powerful analysis tools and forward thinking design, we explore all possibilities. We have a proven record of improving the balance sheets of your development site, creating value by designing buildings that are as significant to the context as they are for the users. We add value to difficult sites in challenging zoning districts.

Our new pivotal projects , from Harlem to SoHo, the Flatiron and Chelsea, demonstrate that we are committed to design distinct structures that are in integral to the surrounding and always contribute to the public realm and the context at large.

RESIDENTIAL INTERIORS: fulfilling the modernist promise of integration between interior and exterior, we always design the space as a whole, from the window wall to lighting and furniture, to the selection of art. Our residential interiors span from townhouses, to single residences and entire condominium projects. We design with your needs in mind, but we also think of ourselves as the end user: all of the interiors share the same philosophy, we want to create spaces where the restrained sophistication and comfortable aura enhances the pleasures of living, a refuge from the chaos outside.

The studio's clients include: PMG Property Markets Group, Charles Dunne Developments, Charles Sinha Developments, Shushana Developments, Gatsby Enterprises, Petro Development Group, Imperial Development Group, Megalith, Hammer LLC., the Martin Group



Project Summary:

Completion: 2019/2020
Project Size: 25,000 sf
Project Type: Mixed Use -
Residential/Commercial

1128E128 is an 8 stories building located at the nexus of NoMad and Kips Bay, it occupies a challenging site, comprising two zoning lots governed by very different regulations. The building is one of the several that TRA studio designed for the small infill sites still available in New York City.

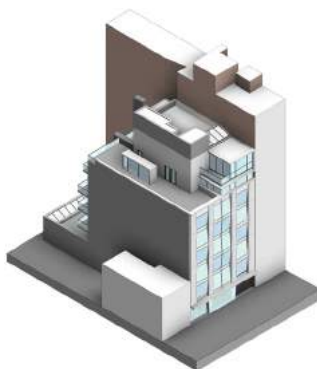
These lots pose unique zoning challenges that make the developments at first appear unfeasible, TRA's expertise with the City's zoning regulations optimizes the site's potential, creating maximum value within beautiful envelopes. The massing exploits the permitted zoning obstructions regulations to their full potential. The building steps back above the sixth floor, allowing for a shared terrace and expressing the duplex penthouse to feel truly like a private separate structure above.

The site is not landmarked but it is classified as contextual, it is located between the established historic Park Avenue area, and the East side fringe blocks, populated by varied typologies, including small tenement buildings.

The design, which connects symbolically to the history of the area, naturally gravitates towards the large massive loft buildings towards the West, texture and complexity, which are essential to our well-being, are created by the shaping of the volumes, not extraneous decoration or costly materials.

28th Street Facade

Axonometric View



The angular geometry of the mat aluminum pilasters creates a vertical thrust which pays tribute to, and resonates with, the decorative masonry and articulated stone pillars of the landmarked structures. The folded, crisp aluminum panels, which TRA has used extensively for other projects, intentionally differ from the masonry prevalent in the area, to highlight the contemporary, but contextual, aesthetic. The composite bent aluminum panels and all other materials selected for both the exterior and the interior are energy efficient, sustainable and recyclables.

The facade curtain wall is articulated as to create an inhabitable thickened, inhabitable skin that includes bay windows and window seats. The alternatively angled planes of glass, reflect simultaneously the sky and the street below, amplifying the views of the narrow street. The modulation of the curtain wall visually extends the building height, referencing the scale and dignified materiality and rich legacy of the Park Avenue buildings. In a nod to the heroic modernist buildings of the 60's and 70's, the pilasters do not connect to the ground: the upper building gracefully floats above the commercial space, increasing the visibility and scale of the two-level, sky-lighted retail space.

As true of all of TRA's new buildings, the modern aesthetic respects the context.

The rear façade makes the most of zoning opportunities, with long balconies that shield the interior of the environmentally conscious development. The design of the interior spaces, also by TRA, is as minimal and full of light as the trademark façade.

The building design and detailing incorporates the sustainable passive house tools that are part of our practice criterias, such as air tight enclosure, mechanical ventilation, thermal bridge free construction.



The window wall becomes part of the furniture, doubling as a window seat. The alternate angulation of the large glass planes highlights unobstructed views of the sky in all the units.



The house public space, where different living modes are made possible, is truly multipurpose: the open living area can be used for group activities, lounging, entertaining, working or dining. The two typical units, which have different layouts given the different zoning regulations on each of the two development lots, are characterized by the finishes, one side presents a cool palette, the other a warm palette. The grey terrazzo flooring complements the waterfall island stone cladding the island.



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The natural materials, grouped into a cool palette for the East units and warm palette for the West line, include, custom wide width plank wood flooring throughout, smooth Venetian terrazzo slabs in the kitchen, calming large format porcelain tiles from Spain in the bathrooms, Italian kitchen cabinets and custom closets.



Calming large format porcelain tiles from Spain in the bathrooms continue the palette motif.



The den, which doubles as working space, easily transforms into a guest bedroom, it is a quiet retreat where to relax, acoustically separated from the other activities of the house.



Project Summary:

The restoration of 251 Fifth Avenue, the demolition of 253 Fifth Avenue and the proposal for a new 19 stories, 100,000 square foot tower, to rise along and partially above the historic structure, have been approved by the Landmarks Preservation Commission during to course of two meetings. Both buildings are located in the Madison Square North Historic District.

All the components of the development, the restoration and partial reconstruction of 251, the demolition of 253, the design of the new high-rise, were complex and challenging.

The restoration will bring back the historical significance of 251 Fifth Avenue by completely restoring it and replicating the elements that have been removed by recreating, as closely as possible, the conditions of a 1905 well-known photograph.

The site is located on the edges of the Madison Square North Historic District, on a prominent corner, in a very dense area. The 251 and 253 buildings have direct sightlines to the Empire State building and the Flat-iron; conversely after reconstruction, the 251 Fifth Avenue turret, will be visible from both.

The Madison Square Park North District is a neighborhood of exceptions, marked by deviations to the grid as well as by architectural exceptions, diversified typologies and a vast collection of styles, materials and scales, the diversified character of the context is most visible in the areas surrounding the site, where the exception is the rule.

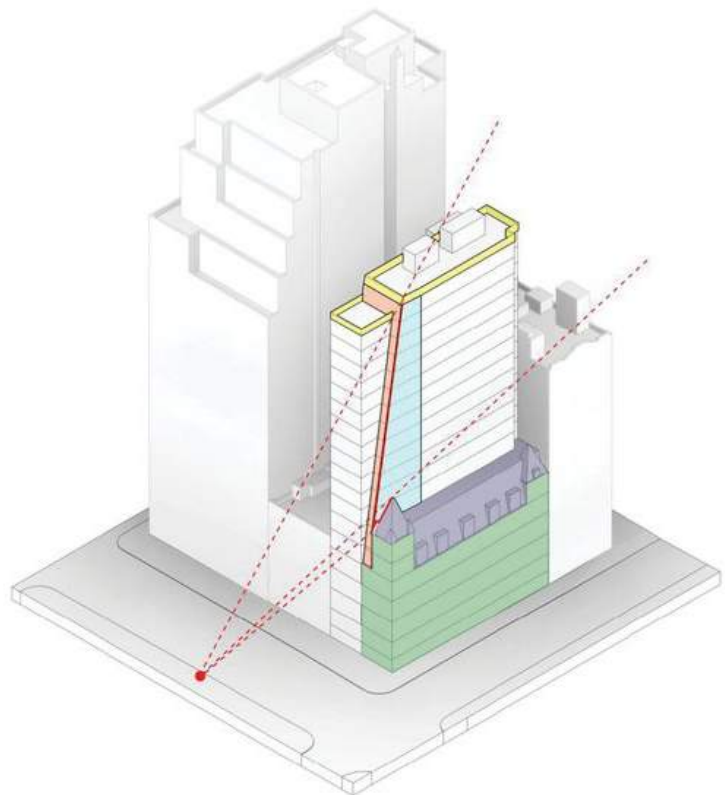
The development site is comprised of two lots 251 and 253 Fifth Avenue: built in 1872, 251 Fifth Avenue, designed in Queen Anne style by George B. Post, is one of the earliest surviving apartment buildings, it maintains enough of the original fabric to make the restoration both, possible and necessary.



251 5TH AVENUE CIRCA 1880
■ HISTORIC FABRIC TO REMAIN
■ REPLICATED MANSARD ROOF



EXISTING CONDITION



253 Fifth Avenue, has been gradually stripped the building of any historic fabric, so much so that it is described as “no” style in the Condition Report, the deterioration was later accelerated by conjoining the two structures into a hybrid commercial loft complex. It is not a building for which the District was created and its demolition has been deemed appropriate by LPC.

The history of 251 and 253 Fifth Avenue reflects the neighborhood loss of heritage that followed the repurposing of most buildings in the district, from residential to commercial use. The recent influx of residential conversions and new developments has, and continues to bring, a new vibrancy to the district, the proposed restoration and new building will greatly contribute to this transformation.

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The Fifth Avenue and 28th Street façades, share the same materials and similar language, while responding to their unique conditions. A clear hierarchy is established between the 5th Avenue and 28th Street façades, the treatment of both facades, is at once, repetitive and varied, to produce a façade evocative of the historic detailing while maintaining a contemporary and timeless expression.

The Fifth Avenue facade is in alignment with the street wall of the adjacent buildings, characterized at the lower floors by large commercial windows, placed within mortar-set terracotta tiles. The upper floors maintain generous ceiling heights, (floor to floor is 11'), with window assemblies surrounded by stylized shaped terracotta spandrels with terracotta pilasters.

Following the spirit of the Queen Anne building below, the window grid is symmetrical but not exactly, regular but with exceptions.



This diminutive loft building, with only a 25' by 50' floorplate, is the smallest we have been working with over the many projects we completed in SoHo and Tribeca. The program called for retail on the first floor and two duplex rental residences with three full bedrooms on the upper floors.

The layout of the apartments, tightly woven within confined volume, respects and enhances the spatial qualities that make lofts so desirable, such as tall ceilings, open flowing spaces and large expanses of glass, while creating the comfort and through careful zoning, the separation of living versus sleeping spaces, typical of the New York Village Townhomes. The interior finishes also marry the minimal aesthetic of the old manufacturing building with the interior warmth expected in a townhouse: exposed brick, walnut flooring, mahogany windows, aluminum, marble and lacquered millwork are brought together with clean, rigorous details, typical of TRA's work.

The striking corner atelier oriel, which recognizes that a view is the ultimate New York luxury, takes full advantage of the fact that the structure is curiously not Landmarked. It gives character and presence to the corner building and adds balance to the somewhat odd "too tall" proportions, as seen in the original conditions photograph.

The window looks directly to the rising World Trade Center, while on the roof-deck the new mechanical bulkhead doubles as an outlook to the Empire State Building. TRA was instrumental in identifying the property and organizing the development and construction team. TRA also designed the interiors, expedited the permits, (which were obtained in record time) and assisted with the project delivery process and preparation of shop-drawings.





Interior views of corner window



Interior at lower livingroom

Exterior West Broadway Facade







Project Summary:

Completion: 2021
Project Size: 130,000 sf
Project Type: Mixed Use

The site is located in the Crown Heights section of Brooklyn, one of the most diverse neighborhoods in Brooklyn. Shaped like a wedge at the intersection between three completely different areas: the dense multi-family Jewish Buildings on the East, the established and quiet one and two family houses on the West of the very commercial Nostrand Avenue and the more residential Montgomery Street.

The irregular shape of the lot, is defined by Clove Road, the future site of the Clove Road Historic Park, the last surviving scar of the original Brooklyn streets, prior to the more recent urbanization. The rich history of the site offered an opportunity to create a cohesive architectural vision that links the community, places, and events.

The building's topographical approach and resulting massing follows site restrictions, taking full advantage of the Quality Housing regulations and of the unique conditions presented by the corner lot and sloping site.

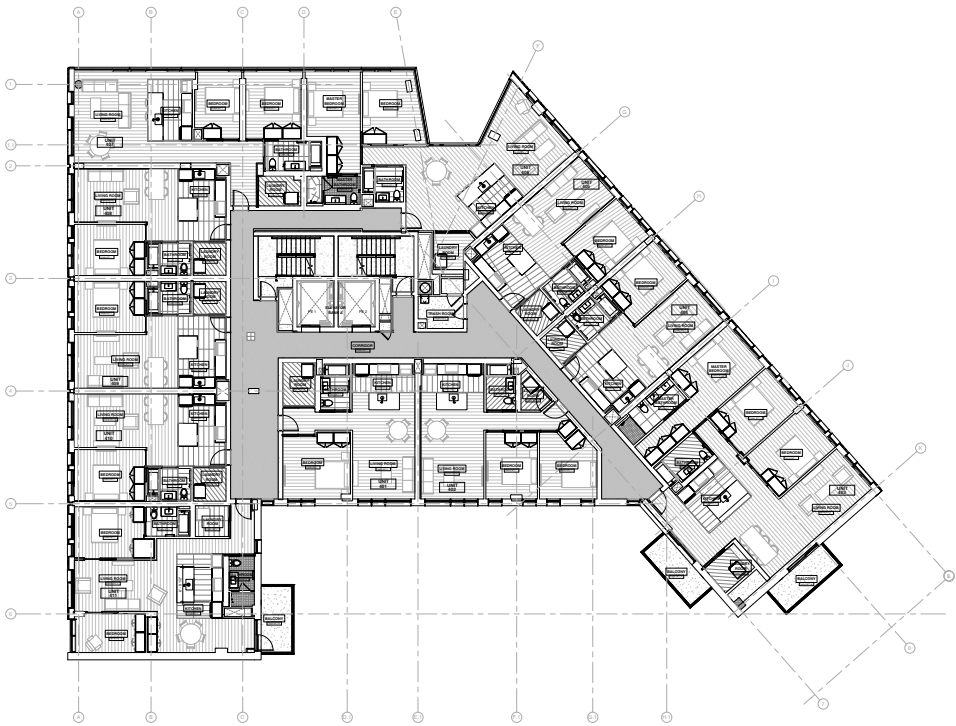
A series of five cascading "houses", clad in textured terracotta, ascending in height, define the two main streets, define the two facades along Nostrand and Clover. The width of each house corresponds exactly to a typical one bedroom unit, giving to the occupants a sense of identity and belonging. The apartment building above shares the (co-)location with a co-habitant, the African Museum, the Montgomery Street façade is surprisingly all glass, behind which are located the double height entrance to the Museum and the residential lobby, which includes a library dedicated to the history of the site, the upper floors house the larger residential units and a penthouse with 180 degrees views.

Birds Eye View

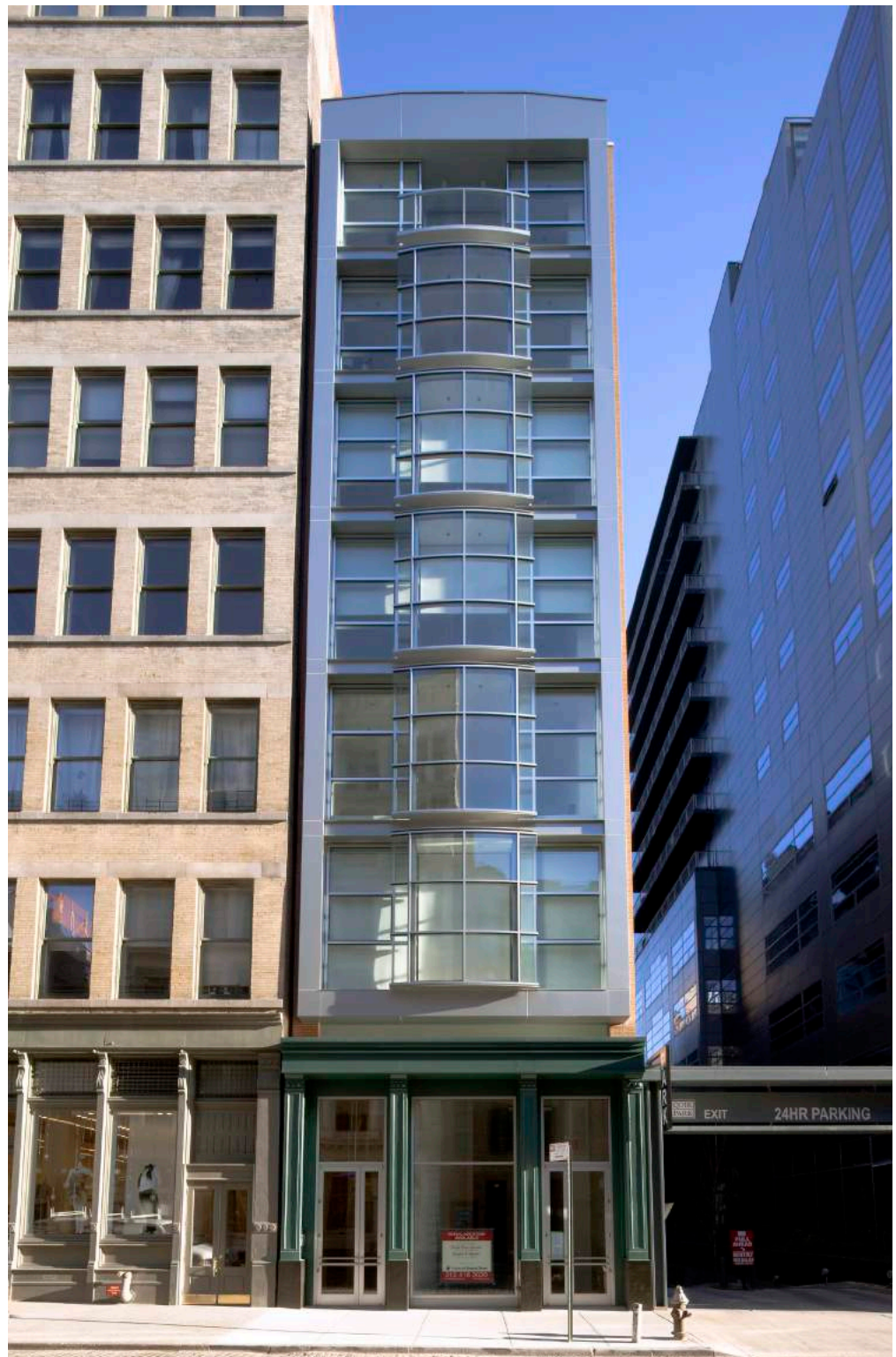


Floor Plan





As most of the existing building was damaged well beyond repair, the columns preservation was pivotal in the Landmarks Preservation Commission's decision to allow for new construction on this site. Their design and the restoration of a connecting granite plinth became the keystone of the buildings storefront and the primary organizing element of the facade.



In the SoHo Cast Iron Historic District three stories of an existing 5 stories brick and cast-iron loft building were destroyed by a fire in the 1960's. The surviving two-stories building had lost all of its architectural detail except for the ground floor cast iron columns which seemed to stand in defiance. The task was difficult because the Community was at stake to loose an historic structure and because the two adjacent buildings, one historic and the very modern 40 Mercer, are large in scale and could have made the diminutive slender structure easily looked inappropriate.

Close-Up of Column



Previous Structure





The Mercer Street brick façade with few recesses, details and shallow cornices spoke to the utilitarian and gritty nature of that side of the building.

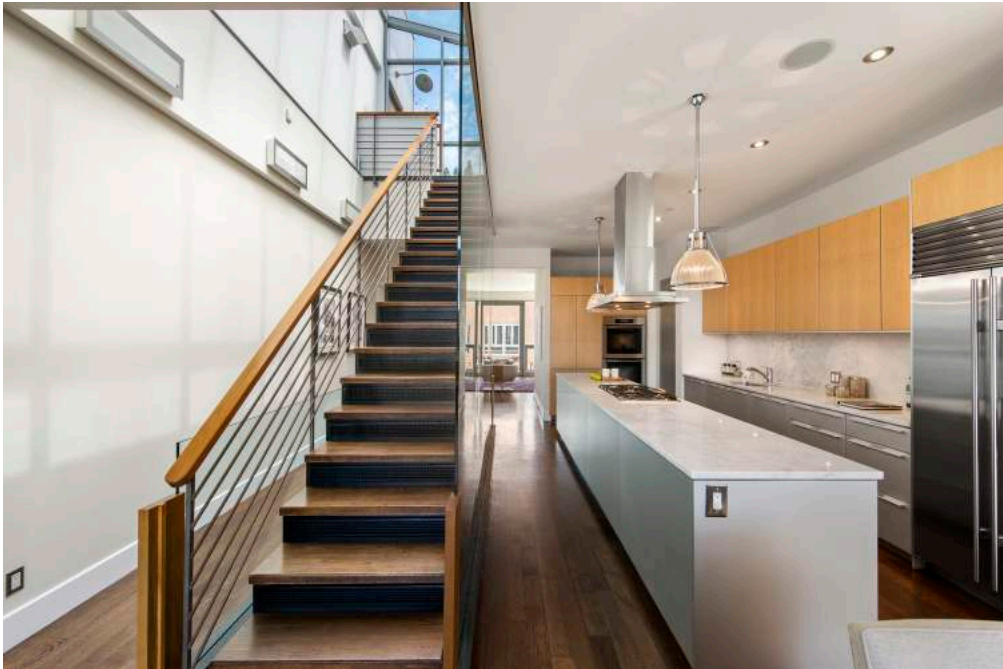
Mercer Facade



Located in the Cast Iron Historic District, the location, size and scale of the new building is all together part of the architectonic solution. As seen in the surrounding loft buildings, very few pre-fabricated elements are utilized in order to create two at once similar and different facades. The Broadway side is five stories and is organized around a central set of windows and on the Mercer Street the seven stories façade is organized around a central pilaster, which at the ground floor separates the residential entrance from the retail space.

Broadway Facade



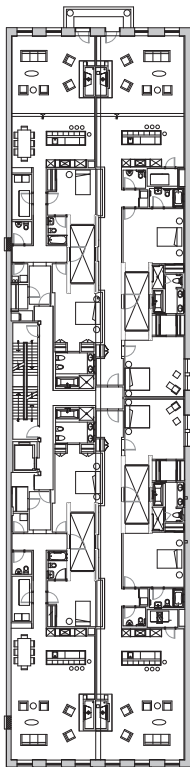


The only surviving architectural elements were the brick pilasters and arched openings. The lower two floors, which have been mostly dismantled since the brick arch had to be removed to make way for the tall openings of the Church entrance, have been carefully restored. Since all the old brick faces were altered in some way, the possibility of reusing some of the interior layers of the historical façade in combination with a found similar molded historical brick resulted in the best possibilities. In the end a small crew of masons laid this combination of selective brick, working slowly on areas of brick detailing and finally brushing and washing the whole façade with a tint before final pointing to ensure the best homogeneous façade surface.



On Broadway, the existing Tuckahoe marble façade, unusual for the area, was sugarized and severely damaged. The stone surfaces that required repair and patch of were marked and sized as rectangular units. In a painter fashion all these units were evaluated within the context of the entire façade. The restoration took several months during which a team of four sculptors applied a mixture called Cathedral stone to the details and then re-sculpted the missing portions, work that had to be done in three hours before the mixture brick façade has been solidified. Particular care was given in matching the color of the reconstructed details in each area.

Plan



Broadway



On each floor there are four apartments and each apartment has its own interior light and air courtyard atrium, which gently taper outward as they rise to fold into the penthouses. The atriums, lined with a sloped curtain wall glazing system with custom patterned glass and semi-reflective Trespa panels, allows the inhabitant of the apartment to feel as though they are in their own building. Similarly to the light-wells in Barcelona, the atriums are the center of the apartment and one of the most desirable features.



Interior views of one of the units, the floor is Brazilian cherry, the Kitchen Bulthaup. Every effort was made to maximize the ceiling height in the living area.





Project Summary:

This is the largest condominium project recently completed in Chelsea: an existing massive masonry nine-storey masonry factory building used for printing is converted into 72 apartments. The building is connected to a new addition housing nine apartments, which creates the identity for the whole complex with this narrow structure.

The 20' wide addition started as a 120' tall beacon of light, with a sculpted tri-dimensional glass wall that moved progressively away from the street uncovering balconies cantilevered towards the Highline. The balconies increased in depth with the rising levels, similarly to the Singer Building.

At the end of the design process, the project changed dramatically, when we learnt that the new addition had to be reduced to half the height of the historic building.

In the complex under construction, the restored factory building is being transformed by the overlapping extended stainless steel eyebrows stitching the older parent building and the angular addition. The shiny stringcourses project at slight angles, kind of like moving your eyes left to right to catch the views, away from the projects in front.

Melding artistic and architectural experimentation, the angled stringcourses are the replica of the aluminum backdrops of the "minimal pours" by one of the design partners who is also a gestural artist.

The sculptural paintings, hanging in our studio the day we were looking for a solution to the design problem, became the expression of the architectural concept and the project logo visual motif, melding artistic and architectural experimentation.

The lobby entrance and Zen-garden occupy the ground floor of the new addition, the extensive structural elements penetrating the lobby have been incorporated in the design, like abstract sculptures wrapped in colored resin and lighting.

On the roof the wood deck is divided in two areas by a planted field of native grasses and wildflowers, species found on the Highline. The west "Day Deck" is animated by umbrellas, lounge chairs and cooled by outdoor showers. The east "Night Deck" is furnished with an outdoor bar, picnic tables, an outdoor grille and a fountain doubling as a beverage cooler. The deck area is surrounded by a running track, at once functional and voyeuristic.

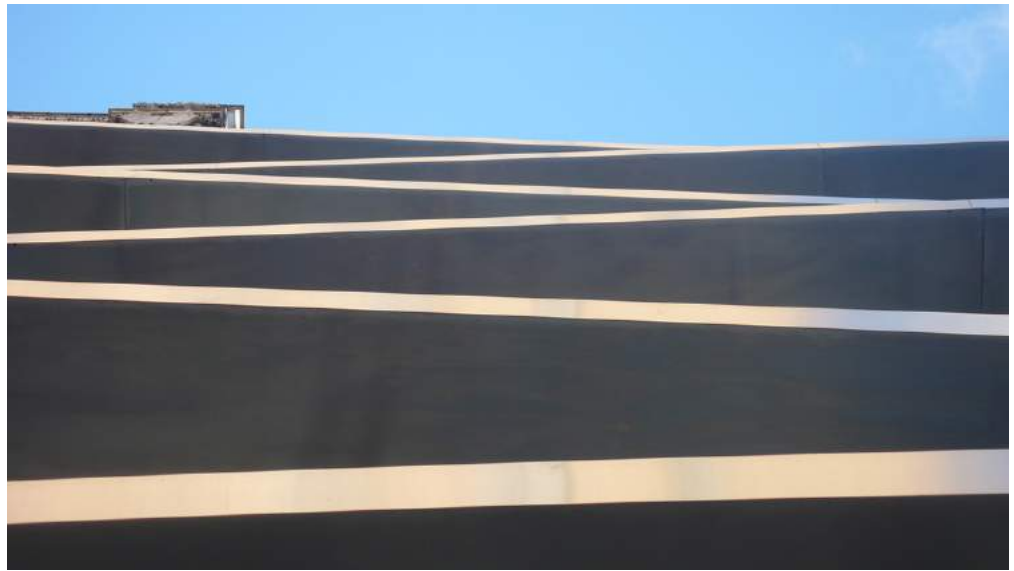
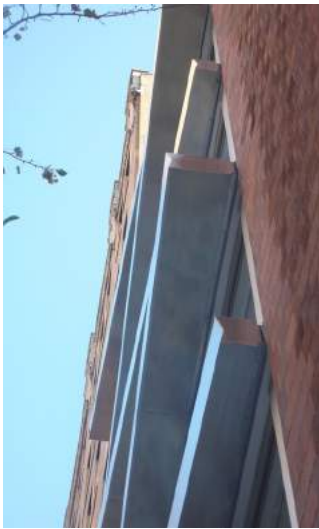


Selected Press:

"What better becomes, or freshens, an older masonry building than some stainless steel stringcourses and quoins and being a parent to a smaller modern building with a lot of shiny angularity? Such "cosmetics" might seem a bit showy, but will probably fit right in Chelsea .. The new building on the site is only about half the height of the older building, but the architects for the project, Traboscia Roiatti Studio, have tied the two buildings together thematically with extended stainless steel stringcourses that project at slight angles from the facades."

Overlaps and alternating angles at Loft 25 in Chelsea, City Realty, Carter, September 06

25th Street Facade





Project Summary:

Completion: 2017

Project Size: 5,900 sf

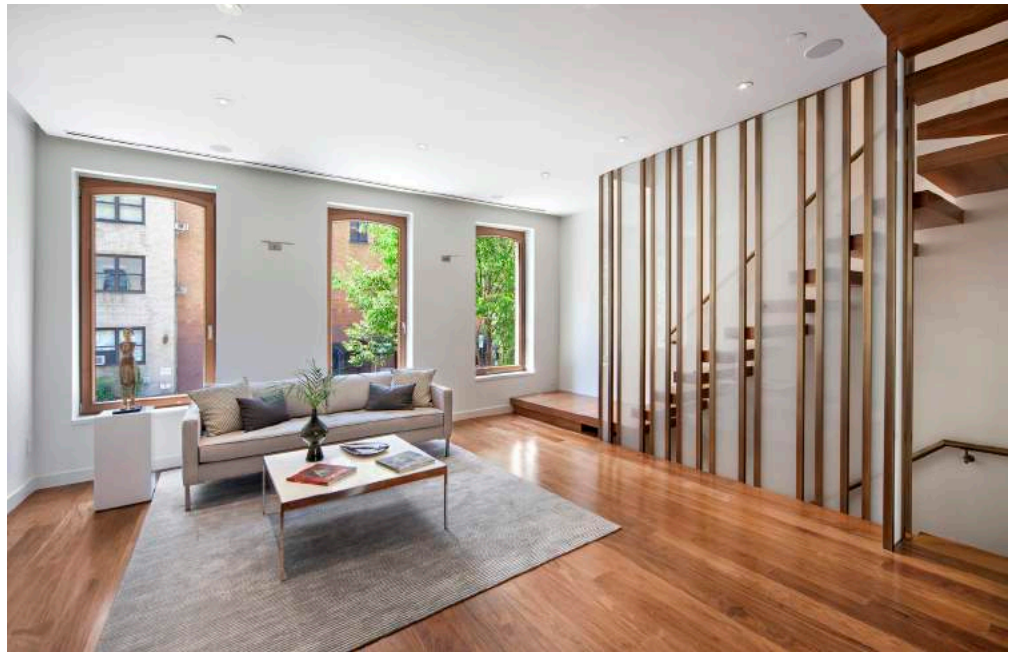
Project Type: Residential

This turn of the century, four story brick townhouse with exceedingly rare additional two story rear coachhouse in the Treadwell Farms historic district, is curiously not Landmarked. The project offered the unique opportunity to rethink what had become two separate mixed use, heavily altered buildings, into a single, unique, private complex. The project makes the most of the unique conditions, enhancing all of the characteristics that make "townhouse" living desirable, without the downsides inherent to the compact size, on the interior the final result is completely unexpected in a 20' wide structure.

The underground sky light, which connects the two buildings, allowing for their combined as well as the individually separated use, becomes the branding of the project. The courtyard facing facades of both buildings are completely redesigned with a system of sliding doors, opening on what is essentially an open air living room.

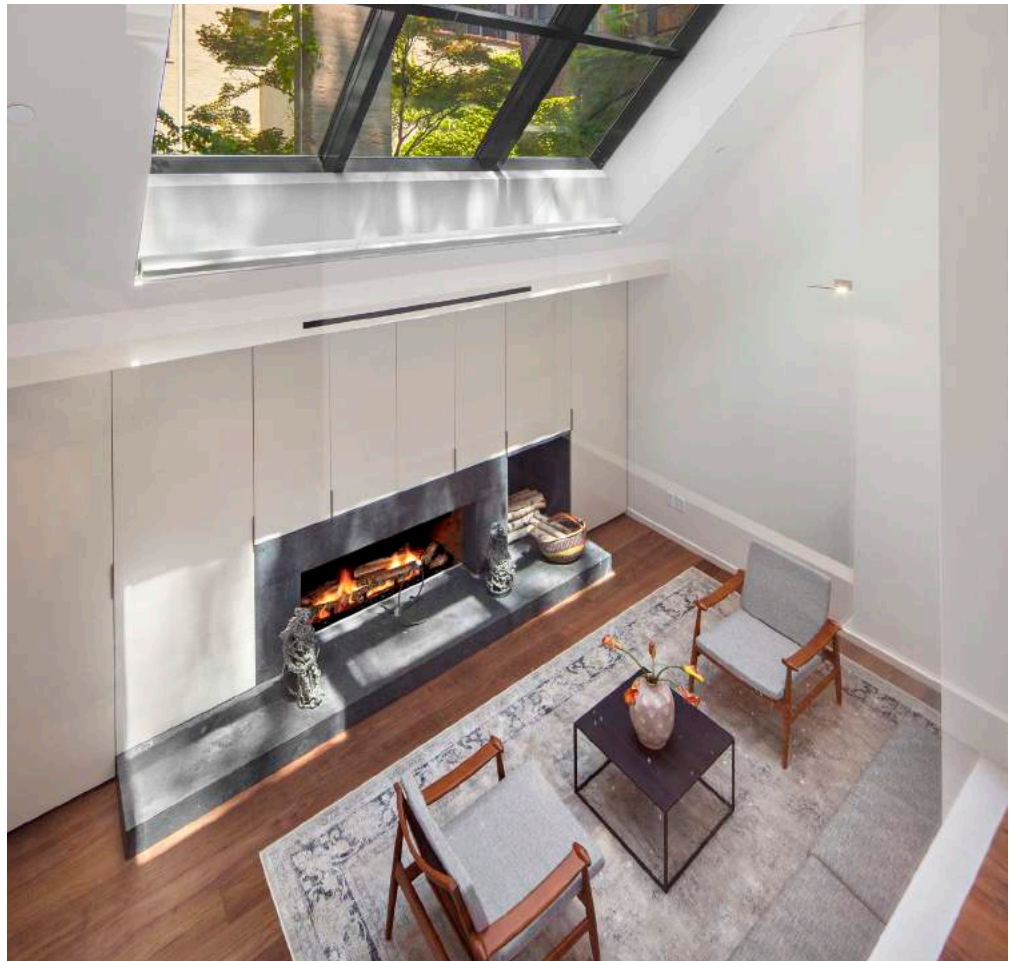
Townhouse Facade

Townhouse Great Room



Coach House Living Room

Townhouse Rear Facade





Project Summary:

Completion: 2019
Project Size: 5,000 sf
Project Type: 5 Story
Brownstone Townhouse

The restoration and interior renovation of this five story historic Brooklyn five stories brownstone, located on a tree lined street that retains its original residential atmosphere, offered us the unique opportunity to work with the same client we have known and worked with, in a very different setting for years . Our clients, who are not new to restorations and renovations, were attracted to the seemingly intact exterior, which however housed a heavily altered interior in need of extensive upgrades.. They understood that, in order to give new life to the historic structure, a complete overhaul was necessary, to do so they knew they could rely on Robert Traboscia's "hands on" work ethic and extensive experience in overcoming the daily challenges that are presented when working on historic structures.

Rear Facade - Conservatory



The interior of the house is being renovated taking full advantage of the historic surviving vestigias: the sculptural staircase is carefully restored, the plaster moldings are being reconstructed by hand, fireplaces and floors are being reconditioned to their original state.

The envelope has been restored following, as much as possible when dealing with an historic structure, passive house practices, new mechanical systems and support spaces are seamlessly woven in to bring the old structure up with contemporary expectations, the dialogue between the restoration and the new, finds an easy parallel in the philosophy behind the New York Academy of Arts where traditional techniques are taught to encourage the creation of figurative, but contemporary art.

The design fully embraces the narrative of townhouse lifestyle, where living spaces are layered to suit different functions and moods. The cellar level, far from being a service floor, accessed by the new open stair, houses a refined wine cellar and the dogs' care quarters, (the dogs are however welcome everywhere in the house). The garden level, occupied by kitchen and dining, accesses a surprisingly modern landscaped rear yard through a new conservatory inspired by the turn of the century glass and metal greenhouses. The public parlor level is connected to the family room and guests' quarters floor, followed by the Master bedroom suite where the back room houses the well-equipped Gentlemen's walk-in closet. David's painting studio sits at the top level, where the guests often sit as models.

The renovated spaces will be soon be the backdrop for the couple's curated eclectic collection of art, mostly figurative paintings, antiques and vintage, often humorous, storytelling objects.





West Broadway Loft

TRA Studio Architecture

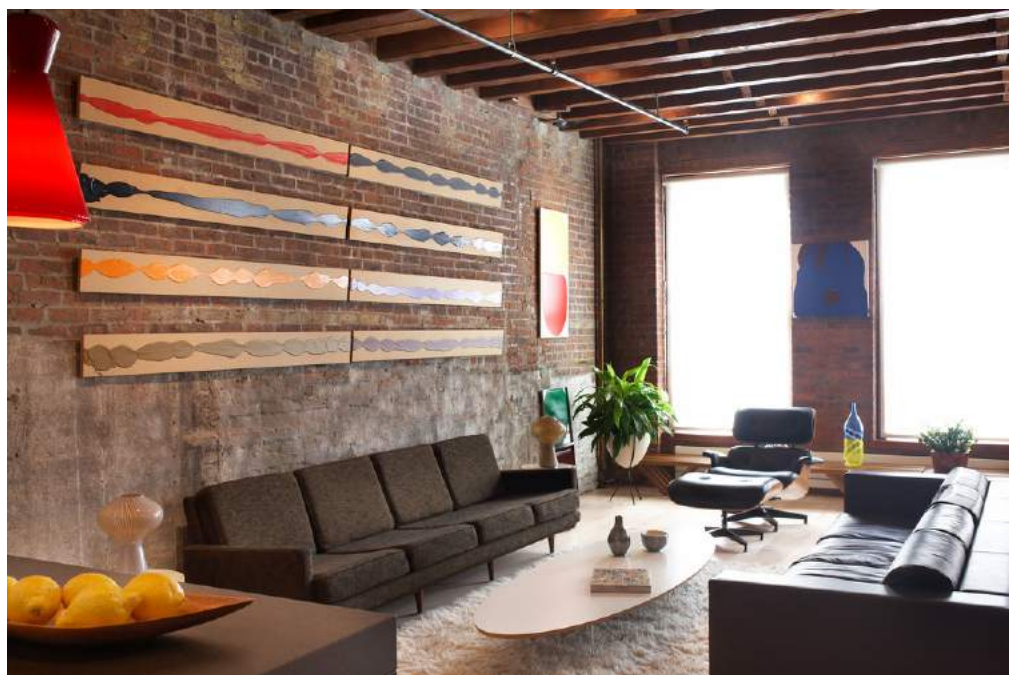
Project Summary:

Project Size: 2,000 sf
Project Type: Loft Residence

TRA Loft: between a living space and gallery

Caterina, an architect from Venice, and Bob, an environmental designer and artist, moved twenty years ago into a typical SoHo “shoe-box” loft, where their studio occupied the front half of the space. Following the arrival of their son, they recently transformed the semi-raw open space with few windows and no storage, into a grown-up luminous residence with flowing common living spaces.

The design takes full advantage of the historical vestiges such as the exposed and stained ceiling beams, brick walls, (a demising wall still shows traces of the original warehouse painted advertising), and the found 1970’s carefully restored bathroom, entirely clad in “found” Enzo Mari’s tiles, (in fact, when they demolished the space interior prior to construction, only the tiled walls remained standing).



It is not surprising that they instinctively gravitated towards collecting the Venetian glass since the continuous reinvention of pragmatic, utilitarian objects, finds somewhat a parallel in their design philosophy. It is also a material that has to be worked with quickly, similarly to Bob Traboscia's "minimal pour" pieces.

The remix of contemporary, modernist and custom furniture, Venetian object collections, (Murano glass, Fortuny fabrics, vintage di Camerino accessories) and the exhibited art, are an example of TRA's "curated interiors", where the selection is very much about what is there as about what is not, in a editing process similar to the one of an artist that juxtaposes found objects.

The comfortable aura, the luminous, enthusiastic, layered space, the certainty of the power of color and the "lightness of order" are typical of both of TRA's interiors and of Robert Traboscia's paintings, which being a true SoHo "ARTIST in RESIDENCE", are routinely exhibited as in a true artist's loft, turning the art into the "view" of the interior spaces.



